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white, Antwerp blue, light cadmium, vermillion and ivory black, adding raw umber and burnt Sienna in the shadows.

The brushes needed are large, medium and small flat bristle brushes for general work, and for small details in finishing, use flat pointed sables, Nos. 6 and 9.

IN WATER-COLOR PAINTING the same list of colors may be used as has been given for oil painting. For the lights the paper may be left clear, or else they may be taken out by wetting the spot with clean water and then applying clean, thick blotting-paper. For the general washing in of tones use plenty of water and a large, round brush of dark or mixed hair, and for small details have on hand several good camel's-hair of assorted sizes, from medium to very small. Keep always by you a sheet of clean blotting-paper, to absorb the extra drops from the washing, which should be allowed to flow freely on the paper at first. A clean, soft cotton rag will also be found very useful.

THE COLORED STUDY OF FERNS.

THIS charming study of ferns is intended principally for the use of amateurs and students in showing them the modern methods of painting from nature. It may, however, be utilized in many ways for decorative effects, as the composition is both graceful and simple, and can easily be modified and altered to suit the taste of the artist.

FOR PAINTING IN OIL COLORS use canvas which is single primed and well stretched on a wooden stretcher. Begin by sketching in carefully the principal forms of the design, leaving all details for the second painting. Use charcoal sticks sharpened to a point, and, to secure the drawing, later, go over the charcoal lines with a small, pointed sable brush filled with burnt Sienna and ivory black diluted with turpentine. This will dry very quickly, and in the mean time paint the background, which is a tone of gray brown, light above, and shading into deep, rich tones in the lower part of the picture.

It is well to begin by laying in—i.e., by painting in a simple manner—the general effect of light and shade throughout the whole composition. The smaller details should be put in afterward, to preserve the desired simplicity of effect. Do not attempt to get the exact outlines of the ferns at first, but strive to give their general forms.

The colors needed for the background are bone brown, white, yellow ochre, a little permanent blue, and light red, adding burnt Sienna and omitting light red and yellow ochre in the deeper shadows at the lower part, and also adding a little madder lake.

The warm greens seen, which give the local tint of the ferns, are painted with white, light cadmium, a little Antwerp blue, vermillion and ivory black. In the shadows omit vermillion and add burnt Sienna. The brilliant touches of very light green may be painted with Schönfeldt's light zinnober green qualified by white, vermillion, light cadmium and black. The cool blue greens seen in some parts are painted with permanent blue instead of Antwerp blue; add to this white, a little cadmium, madder lake and black.

Paint with plenty of color, and use flat bristle brushes of medium size for the general work. The small details and finishing touches may be put in with small, flat-pointed sables, Nos. 5 and 9.

An excellent medium is French poppy oil. Mix a little with the paints before putting the tones on the canvas.

TO PAINT THE STUDY IN WATER-COLORS, stretch a piece of Whatman's double elephant paper in the manner often described in these columns. Wash the whole surface over with clean water, using a large brush. When this is dry, sketch in with a finely sharpened charcoal point the general outlines of the design, dusting off the superfluous charcoal with a soft cloth.

First wash in the general tones of the background with a large, soft brush. For this use sepia, cobalt, raw umber and light red. Make the first wash of a rather light tone, about that seen in the right upper corner, and when this is dry go over it with darker washes until the desired shade is produced. Add yellow ochre in the warmer tones, and burnt Sienna in the deeper parts at the left and toward the bottom.

Let the background dry before painting the ferns. The same colors may be used for these as were just given in the directions for painting this study in oils. The few following exceptions may be made in the palette: Cobalt in water-color is more useful than the permanent blue given in the oil colors; sepia will replace bone brown, and lamp-black in water-colors is much better than ivory black. Use plenty of water in mixing the washes, and have a large, round brush of dark or mixed hair for washing in backgrounds or any large spaces.

For details and finishing several camel's-hair brushes of different sizes will be needed, say three, from medium to very small, the latter for putting in the stems and fine small touches under the edges and fronds.

Remember that each wash must be dry before painting over it, and that less water is needed in the deeper tones than in the first general washes. The high lights may be taken out by wetting the paper and applying a piece of thick, clean blotting-paper, cut to a point for small lights, or laid flat on the wet spot for large places.

THE recent exhibition by the life modelling class of the Art Students' League of New York was full of promise, although the organization has not long been in existence. The instructors are Augustus St. Gaudens and George T. Brewster. It is generally understood, we believe, that wood-carving is included in the course of instruction.

THE Gotham Art Students, beside their exhibition of students' work, recently held one of drawings and sketches for decorations by Mr. La Farge. Among these were photographs of recent panel paintings and water-color studies for similar works, and for stained glass. Several of the last-mentioned studies had not previously been shown to the public.

AMONG recent minor exhibitions, that of autographs at the Grolier Club was one of the most interesting. It included specimens of original scores by Beethoven, Mendelssohn and other great musicians; letters of Victor Hugo, Thackeray and Keats; and portions of manuscript "copy" by Carlyle, Longfellow and by many living writers more or less known to fame. Of others, an exhibition, or rather a private view of several sets of original drawings for recent French illustrated works, was had at Duprat's. Among the drawings shown were Lalauze's for Perrault's Fairy Tales and those of Paul Avril for Uzanne's "Miroir du Monde."

& Co., that, though good, is not the best. Outside of the minor French dramatists of the old régime, no one, we believe, has better grasped the spirit of French aristocratic ideas of honor, or shown a keener appreciation of the useless virtues and inexcusable vices which they inculcate or permit, than he has in the tale of "The Marquis de St. Palage." The title story and one other, "The Baroness Helena von Saarfield," illustrate different phases of the monstrous self-conceit of German artists. Two others, "A Story of a Boy and a Girl" and "An Apologue" interest principally through the charm of the author's style.

MARRIED love and theology in a sleepy new England farming village would seem to be sorry materials for a modern romance, yet Margaret Deland contrives with them to hold the reader's attention through the four hundred and seventy pages of **JOHN WARD, PREACHER**, published by Houghton, Mifflin & Co. The miracle is wrought by the selection of types of character which it requires a bold as well as delicate hand to portray. The preacher, a modern Jonathan Edwards, his wife Helen, whom he discards because she will not believe in the Calvinistic hell, and all of their friends and acquaintance are so drawn as to present a perfect picture of life in one of those out-of-the-way communities where New England Puritanism still lingers. The author's style is quiet and graceful, with a reserve of force which she knows how to employ on occasion.

A BRIEF HISTORY OF JAPANESE BRONZE has just been published by the author, Mr. Edward Greer. It gives, in the form of short notes, some account of the prehistoric, legendary, Buddhist and more recent bronzes of the empire. It is illustrated with a number of process engravings of bronze fountains, temple bells and lamps, mostly of the Tokugawa and modern periods. Mr. Greer does not believe that Japanese art is dead, but that, with the revival of native patronage, it will take on a new form as charming as any of the past.

New Publications.

THE APRIL PORTFOLIO (Macmillan & Co.) has an etching by C. O. Murray, of Shrewsbury Bridge, after the picture by T. Hearne, and a reproduction of Rembrandt's etching, "The Presentation in the Temple." There is also a photogravure of "A Berwickshire Landscape," by Thomas Scott. The number for May contains "The Card Players," etched by G. M. Rhead after Hendrik Sorgh; a mezzotint of St. Mary Redcliffe Church, and a drawing of Charlecote House. The series of interesting articles on the early English water-colorists is continued, with excellent process fac-similes after Turner and Girtin, and there are papers on the seventeenth century halls of West Yorkshire and on some architects of the English Renaissance.

L'ART (Macmillan & Co.) for the first half of May is devoted to the Salon. We notice with pleasure the considerable place given to American painters. Ridgway Knight's "Calling the Ferryman" is illustrated by a full-page reproduction of a crayon drawing by the artist. George Hitchcock's "Annunciation" is also illustrated, and there is a splendid etching, by Chauvel, after his "Tulip Culture," which was illustrated in a full-page drawing by the artist himself in *The Art Amateur* last month. Other full-page plates are of Haquette's "Herring Fisher" and Flameng's studies for his decorations at the Sarbonne. Of the numerous lesser illustrations we can mention only those of the pictures by Yon, Boudin, Berton, Lapostelet, Japy, Maignan and Laurent-Ysell. The number for the second fortnight of May is devoted to the sculpture at the Salon.

THE MAGAZINE OF ART (Cassell & Co.) for June is a particularly attractive number. There is an illustrated account of the great English picture mart—Christie's; a paper on Jean Jacques Henner, by Frederick Wedmore, also illustrated; and one on the celebrated "Peter Pindar" (Dr. John Wolcott), considered as an art critic. Professor Church has some valuable remarks about the influence of light on water-colors, and George Clausen argues that the English school of art is not in danger from foreign influences, but is rather in great need to profit by them. The full-page plates are an etching, by James Dobie, of Walter Longley's pathetic picture, "Betrayed," and a wood-cut by M. Haider after Louis Leloir's "Promenade."

IN the **COURRIER DE L'ART**, M. Edmond Bonaffé has begun a second series of the amusing disquisitions upon matters of art, of which the first series has been published in book form under the title of "Propos de Valentine."

THE REVUE DES ARTS DECORATIFS contains the reports of the juries of the ninth exhibition of the "Union Centrale," and an interesting letter on fashion in jewelry, by M. Josse. The illustrations have much merit, yet the editor promises much better in future, the Society of the Union Centrale having resumed full control of the magazine.

THE WOMAN'S WORLD, the handsomely printed monthly magazine launched last winter by Cassell & Co. under the editorship of Mr. Oscar Wilde, improves with each successive issue. One of the most interesting articles has been that on "Carmen Sylva," the nom de plume of the poet Queen of Roumania. The more recent paper on modern Greek poets seems to be less in the legitimate line of this particular magazine. It is noticeable that the articles on dress—without which, of course, a Woman's World would be little better than a dreary waste—are illustrated with much more taste than one finds in mere "fashion plates." We suspect that the editor must take a personal interest in them.

THE DICKENS AQUARELLES are "twelve original character illustrations by 'Stylus,'" in a neat portfolio, published by J. W. Bouton. They are facsimiles of flat-tinted pen sketches of the chief personages in *The Pickwick Papers*, and, presumably, will be followed by similar illustrations of other of the works of Dickens.

SARA CREWE; or, What Happened at Miss Minchin's, by Frances Hodgson Burnett (Charles Scribner's Sons), although hardly likely to equal in popularity the author's "Little Lord Fauntleroy," whose success was phenomenal, is without doubt one of the most charming books for children that has been published for years. A little girl is the heroine, and it is her name that gives the title to the book. What a very hard time she had at Miss Minchin's boarding-school after the death of her father, who left no funds to pay for her keeping there; how brave and self-reliant the little creature was; what a comfort she found in the companionship of "Emily," her doll; how a mysterious gentleman from India who lived in the neighborhood took an interest in her, and what came of it—all must be read to be appreciated. We do not mean to spoil the story by giving the plot of it. Mr. Birch, whose admirable illustrations to "Little Lord Fauntleroy" added so much to its charm, again acquires himself most creditably in reflecting in his work the spirit of the story. We would only add that if the reader is thinking of making a present to a little girl, this is just the book to give her.

OF the five stories by J. H. Shorthouse printed under the title of the longest, *A TEACHER OF THE VIOLIN*, by Macmillan

Correspondence.

THE ROSE STUDY IN CHINA PAINTING.

SIR: Please publish the Lacroix colors for the colored rose study published in your June number. I want to put it upon a large porcelain plaque. What colors shall I use for the dark rich red of the flowers and the brownish red color seen in some of the shadings of the rose in the lightest part of the background? There is also a gray shade on some of the green leaves I would like explained. Describe the background coloring also, and you will oblige.

M. M. S., Canon City, Col.

Deep red rose tints are the most difficult of all colors to obtain in minerals. The nearest approximation to the oil colors used for the red roses in the June number is "carmin No. 3 foncé," with fifteen per cent "jaune orangé." Grade the strength to suit the light and medium tones, then shade over the deepest tones with "pourpre riche." A little more "jaune orangé" may be touched where the "brownish red color" appears. For the gray tones use one third "noire d'ivoire" and two thirds "bleu ciel clair." The greens are "vert de vesse," "vert No. 5 pré," "vert No. 1 brun," and "vert No. 7 noir." For the background use "ocre," with a very little "noir d'ivoire" clouded in upper right corner, and shade richly with "violet de fer."

HINTS ABOUT WOOD-CARVING.

F. G. S., Cambridge, Mass.—You might try one of the carved picture rail designs given in the present number; or if you would prefer to make your maiden effort on a panel, take one of well-seasoned inch walnut, from one to two feet long, and about ten inches wide. Get smooth wood, of fine, even grain, not to add the total depravity of "cross-grain" to the other initiatory perplexities of carving, and have a carpenter dress it on both sides. You should have a carving bench, which should be very solidly made, thirty-four inches high and twenty-four inches wide and four and one half feet long. This is a convenient size, though these dimensions are not arbitrary, and may be modified to suit the various conditions of amateur work. But the bench must be very solid, and should have a shelf or drawer underneath for tools. Another good way to keep tools is to slip them through little strips of leather tacked against the wall back of the bench. A wooden vise, as on a carpenter's bench, is very useful, though it may be dispensed with. Of course carving may be done by clamping the work to an ordinary table, but it will be found fatiguing, being too high for sitting and too low for standing. And the pupil who fairly gets to carving will find himself standing much of the time in order to secure greater freedom of motion with the arms. A high stool, to bring one to the height of the bench when sitting, should be provided. The work must be firmly fastened to the bench; wooden hand-screws, such as used by carpenters, are good. More easily managed, and just as serviceable, since, no matter how large a piece of furniture may be attempted, only one piece of wood is carved at a time, are the ordinary iron carriage clamps, which can be procured at any hardware store at a cost of fifty to seventy-five cents. It is better to get two of these, as one will sometimes need two in working on a long panel; get clamps that will take in not less than four inches of wood, to include thickness of bench and of working panel, and get the "adjustable" screw, which will fit itself to and hold a curved surface.

SPINDLE AND LATTICE WORK.

SUBSCRIBER.—Spindle-work such as you refer to as shown in the "Cozy Corner" illustration may be bought of Nopper & Horneck, 406 East Thirtieth Street, New York. Japanese lattice-work may be bought at Valentine's, Broadway, near Eighteenth Street.